

TWENTIETH CENTURY FRENCH LITERATURE IN AUSTRALIAN UNIVERSITIES : TEACHING AND RESEARCH¹

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There was a time when a good knowledge of European literatures was integral to the culture of educated Australians. During the nineteenth century and the first half of the twentieth, interest in French literature in particular was reflected in both private and public library collections, as well as in university teaching and research. Something of that tradition remains today: the intellectual elite continue to follow certain French writers such as Houellebecq and to remark on such phenomena as the rediscovery of Irène Némirovsky or the scandal around Jonathan Littell's *Les Bienveillantes*. From time to time a French author gets invited to one of the nation's numerous writers' festivals (Jean Echenoz, Philippe Claudel). There is however now doubt that in the past thirty years or so, Australian reception of contemporary French literature has become less systematic, more haphazard. The aim of this study is to explore that phenomenon and the reasons behind it. Our focus will be on the university sector where teaching and research in twentieth century French literature has become so fragile that it is difficult to be optimistic about its future.

As we know, in Australia, as in many places, the teaching of foreign literatures occurs in parallel with language acquisition classes, and, as we know, the old model of the 'Department of French Language and Literature' has almost universally given way to a 'French Studies Program' model, usually within a School of Languages. Contact hours have been dramatically reduced, and the content of study-programs has followed suit. This change has moreover

¹ A longer, French-language version of this article appeared in Dominique Viart (ed.), *La littérature française du 20^e siècle lue de l'étranger*, Paris, Presses Universitaires du Septentrion, 2011. Although designed essentially for a French audience, it may hopefully have some value and interest for readers of *Explorations*. The data were gathered in 2009. Thanks to Tamsin Moran for her research assistance on the original study, and to Ivan Barko, Greg Hainge, Hélène Jacomard, Brian Nelson and Margaret Sankey, who offered helpful comments.

occurred at a time of sharp evolution in Australia's foreign policy, with explicit emphasis on greater engagement with Asia, and increased pressure for the study of Asian languages, particularly Chinese, Japanese, Indonesian and Korean. (We cannot of course forget that most Australian students do not resist the nation's ambient monolingualism:² fewer than 10% of them continue or take up the study of a foreign language during their university years.)³ This national policy impacts on the grants available to Europeanist researchers, especially in the literary field. Since 2000, only a handful of projects in contemporary European literature have been funded by the Australian Research Council.

Let us begin with a comparison. In 1975, Wallace Kirsop published an account of research on Western European languages and literature in Australia.⁴ At that time, Australian universities had around 150 tenured staff in French language and literature, among whom a number of specialists of the Middle Ages, the Renaissance, and the classical and Enlightenment periods. Unsurprisingly, however, greatest emphasis was on more contemporary work. There was continuing research on Mallarmé and Valéry in the tradition of the 'Melbourne School' initiated by A.R. Chisholm between the wars;⁵ there were numerous studies on twentieth century theatre, poetry and novels, including what were then contemporary developments, such as the Theatre of the Absurd and the New Novel. In commenting on a trend towards detailed analysis of individual texts rather than literary history, Kirsop drew attention to the growing importance, for researchers and teachers, of semiotic and structural theory, and the diversification of a syllabus in which the study of literature

² This is paradoxical: through its indigenous population and the extensive waves of immigration, Australia is language-rich (as many as 400 are spoken across the nation), but little of this wealth can be found in the education systems. Nationally, only 12% of students study a language other than English to year 12.

³ We can nonetheless note that despite the policy favouring Asian languages, the demand for French remains very high among both secondary and university students.

⁴ Wallace Kirsop, *Research on Western European Languages and Literatures in Australia since 1958*, Sydney, Sydney University Press for the Australian Academy of the Humanities, 1975.

⁵ Among those working in this tradition we can note Lloyd James Austin, Gardner Davies, James R. Lawler and Jill Anderson. The work of Judith Robinson-Valéry is another example of an Australian contribution to the field.

was now shared with other subjects: cinema, *francophonie*, and all sorts of elements borrowed from history,⁶ politics and sociology.

From a historical viewpoint, it is interesting that in highlighting this new diversity in the field of French studies, Kirsop did not see any threat to the teaching of literature, or any indication of what we can now identify as a change in cultural paradigm, a shift in the centre of gravity, following which literature no longer has an axiomatic, quasi absolute value in the definition of French cultural identity. For Pascal Ory, writing in 1989, this development can be explained by the legitimisation of minor arts and genres⁷—cinema, but also *bande dessinée* and *chanson*. One could offer other explanations, including the global revolution in communications technology, but there can be little doubt that France has entered a ‘post-literary’ era.⁸ This change has begun to affect the ‘official’ projection of French culture in Australia, through the policies followed by the cultural services of the French embassy and by the Alliances Françaises.⁹ Literature is not completely neglected in practice, but in most proposals for exchange or support emphasis is clearly on technical and scientific matters. For the last twenty or so years, the most important sign of French cultural presence in Australia has been the annual film festival, which takes place in most of the major cities, and draws tens of thousands of spectators. During the same period, in most of the Alliances Françaises, the libraries have been turned into ‘documentation centres’, the old books being sold off or thrown out in order to create more dynamic spaces. Only the most nostalgic will not acknowledge the benefits of these changes, given that there is a good representation of contemporary literature alongside the *bandes dessinées* and the DVDs. The aim is to create greater cultural diversity and vitality, and in fact a more numerous and varied cohort of users has been attracted.

⁶ For instance the French voyages of exploration in Australian waters.

⁷ ‘[...] la respectabilisation des arts et genres mineurs...’ Pascal Ory, *L’aventure culturelle française : 1945-1989*, Paris, Flammarion 1989, pp. 65–66.

⁸ See Colin Nettelbeck, ‘The “post-literary” novel : Echenoz, Pennac and company’, *French Cultural Studies*, vol. V, 14, 1994, pp. 113–138.

⁹ The independent status of the Alliance Française has become more relative with time; in Australia, the Alliances are quite explicit agents for cultural activities promoted by the Embassy.

Returning to the university sector, seen from the present perspective, the situation described by Kirsop appears as something of a lost golden age. In the context of the great national restructuring of the 1980s, which sought a dramatic increase in university student numbers, we witnessed the creation of new universities and the granting of university status to many other institutions. At the same time, there was a progressive decrease in Federal Government funding which had a particularly harmful impact on Arts, Social Sciences and Languages—disciplines with little flexibility for generating alternative funding. Although French continues to be taught in a small majority of Australia's forty universities, it is most often in beginners' courses designed primarily for the acquisition of basic language skills. Simultaneously, the number of tenured staff has fallen by almost two thirds, with teaching being provided increasingly by casual or contract staff. A few institutions maintain a good percentage of advanced streams (peopled by those who have already achieved a good level of French in secondary school) and it is in those streams that literary study can, at least theoretically, be pursued in some depth. It is however clear that since the publication of the Kirsop report, there has been a shift, in most universities, in the underlying reasons for teaching French: whereas in 1975, the goal of linguistic competence was to achieve a deeper and more direct understanding of the culture (and especially literary culture), today, cultural texts are mostly a means to acquire greater linguistic proficiency.

One of the consequences of this decline can be seen in university library acquisition policies. Many libraries will automatically order books in English, but the ordering of books in other languages depends on the vigilance of individual colleagues. With the drop in the number of tenured staff, it is harder to fulfil this task systematically, so that the selection of literary texts, and even more so of critical works, has become more and more patchy. A quick survey of major university libraries shows that while French authors whose works have been translated into English are reasonably well represented, the original texts are much less so. Annie Ernaux et Marie Darrieussecq are well studied in certain universities, but no Australian library holds the complete works of Modiano or Echenoz, and writers like Christian Gailly and Philippe Claudel are barely represented. Most libraries are moreover placing increasing emphasis on the acquisition of electronic resources, often at the expense of printed books and periodicals. Interlibrary loans, including international ones, are available, but are often slow and cumbersome.

For researchers in French literature, the landscape has thus become considerably impoverished, and one needs to dig very deep to find even faint traces of the riches of thirty years ago. Specialists in the Middle Ages, Renaissance, seventeenth century or Enlightenment are extremely rare. Only the nineteenth and twentieth centuries have any depth, and even here, literary studies proper are in a minority compared to studies of cinema or socio-historical themes seeking to come to terms with contemporary French cultural identity. By the same token, approaches have become extremely diverse, following individual interest in all kinds of theory: poststructural, postcolonial, postmodern, postmarxist, feminist, ‘queer’, etc. We must stress that such approaches can generate courses and research that are both rigorous and stimulating and that they often correspond to the motivations of considerable numbers of students. Nonetheless, these methodologies can subvert the literary specificities of the texts being studied, and their development has contributed to the shrinkage of the place of literary studies in the curriculum.

This snapshot is based on an analysis of the programs in all twenty-three Australian universities where French is taught. Several of these programs offer no literary texts at all, or at most extracts designed to help perfect reading skills. Of course, the determination of some universities to create new dynamism by grounding French studies in non-literary areas—international relations, for example—is both understandable and praiseworthy. However, of those places where the teaching of literature survives, only two or three seem to reflect a determination to transmit an overall sense of the literary tradition; and even in those cases, the coverage of twentieth century literature is thin. Generally speaking, it is in the older universities that we can still find literature courses, and even these are characterised by an eclecticism that seems to reflect the taste of individual teachers rather than any strategic rationale. In reality, this extreme diversity springs from the progressive erosion of traditions already discussed.

Of the forty twentieth century authors represented in university programs, only seven are taught in more than one institution: Gide, Camus, Mauriac, Queneau, Ernaux, Houellebecq and Nothomb each figure in two programs. The complete list,¹⁰ appended, of authors and texts taught across

¹⁰ Given that the list is based on internet data, we cannot guarantee its absolute reliability, but it is certainly indicative.

the country seems rather chaotic: a kind of amalgam of the vestiges of an almost completely forgotten canon and a desire to take account of extremely recent phenomena. The choice of texts is no doubt dependent on the students' level of French. Nonetheless, there are surprising gaps: there is no mention of Alain-Fournier, Breton, Reverdy, Aragon, Bernanos, Claudel (neither Paul, nor Philippe), Montherlant, Giraudoux, Saint-Exupéry, Genet, Ionesco, Beckett, Butor, Marguerite Yourcenar, Claude Simon, Jean Echenoz, or Pascal Quignard.

The heaviest consequence of this situation is that students are not acquiring sufficient mastery of the overall tradition or literary production—a necessary condition for specialisation—and hence professional reproduction is no longer assured. And so Australian students of languages and cultures are becoming more and more disadvantaged when it comes to taking up doctoral studies or applying for the rare teaching posts that become available. The institutional independence of universities in Australia is protected by the fiercest of jealousies, but it must be recognised that the sector has few means at its disposal to redress the status of languages. The situation is all the more awkward in that it does not result from an intentional process, but rather from a series of circumstances that are badly understood, including by those most concerned.

What can be said about doctoral studies? Of the sixty or so current candidacies across the country, twenty-five deal with literature, the rest covering a wide range of interests: cinema, decolonisation issues, teaching methods, linguistics, social sciences, history, intercultural comparisons. Among the literary studies, half a dozen are about *francophonie*, favoured because of the relative geographical proximity of the west of Australia to Réunion and Mauritius, and of the east with the Pacific, especially New Caledonia. The remainder are shared equally between the twentieth century and earlier centuries. But it is misleading to suggest an organisation by centuries, because the subjects are most often of a comparative or interdisciplinary nature, such as the one approaching the work of Yolande d'Aragon through the play of power and authority in the period; or the one that seeks to evaluate Camille Mauclair's literary contribution to the Parisian musical world at the end of the nineteenth century; or the one that seeks to weigh the presence of the spirit of Dionysos in the work of Rimbaud, William Burroughs and Francis Bacon.

The studies of mainland French literature of the twentieth century undertaken by doctoral students are for the most part thematic and focus almost entirely on novelists:¹¹ Romain Rolland, Némirovsky, Camus, Robbe-Grillet, Yourcenar, Pennac. We found a single example of literary history proper: an analysis of the reception of Aragon's *La Semaine Sainte*. It should be noted that while most theses are written in English (the official language of Australian universities), some institutions allow the use of the target language (French in this instance), judging the linguistic dimension integral to the training of future academics. The range of authors is reasonably reassuring, in that it indicates that Australian universities, at least collectively and for the moment, have the expertise to direct a relatively diverse range of work. At the same time, the small number of candidates raises questions about the future.

Thus far, we have been emphasising the fragilities of the present situation. It is time now to turn to the stronger points, and firstly on the researchers themselves. Although few in number, researchers in contemporary French literature demonstrate great dynamism, a collegial and open spirit, admirable initiative, and considerable productivity. Some of them, including younger ones, have already established their reputations internationally with work on, among others, Beckett, Céline, Cocteau, Le Clézio, Modiano and Vian. The creation, sixteen years ago, of the *Australian Society for French Studies*, which organises an annual conference, offers a mechanism of encounter and exchange for Australia's French scholars, and also helps foster collaboration among individuals and small groups that would otherwise be isolated and dispersed. Among this community, of which a third is made up of French native speakers, there is a great diversity of interests.

We have already noted the importance, in the Australian context, of francophone cultures and postcolonial issues. Research on 'hexagonal' literature is also strong and varied, covering poetry (Apollinaire, Desnos, Char, Ponge, Queneau, Braquiere), theatre (Beckett, Ionesco), autobiographical texts (from Gide to Hervé Guibert, by way of Nathalie Sarraute and Marguerite Duras) and above all the novel. There are researchers working on the major authors of the first half of the twentieth century (Proust, Malraux, Céline, Giono, Camus, Sartre, Vian, Yourcenar), but also on more recent ones (Tournier, Le Clézio,

¹¹ Among recently completed theses there are two dealing with poets: Eugène Guillevic et Francis Ponge.

Modiano, Echenoz, Ernaux, Darrieussecq, Houellebecq, Quignard) and on the *roman noir* (Malet, Manchette, Benoziglio, Gailly, Djian, Vargas). There is also interest in historical movements such as surrealism, existentialism and the Oulipo.

All Australian university researchers get used to long plane trips. To present their work in international conferences they cannot avoid journeys of ten, fifteen or twenty-four hours. It is expensive, and university contributions are often partial if they exist at all. And yet such participation is indispensable, and researchers in contemporary French literature have to be ready to make personal financial sacrifices in order to establish and maintain the necessary contacts with their overseas colleagues. They often combine such conference travel with research programs, and most of them will make at least one trip a year, to North America, England, France, or other parts of Europe, helping in this way to maintain interest for French literature beyond their immediate environment.

This internationalist attitude also pertains to the publication of Australian research. For books and monographs, that is partly because there are few outlets in Australia for university research work, especially if it is in a language other than English. But researchers themselves are also seeking a wider community when they attempt to place their work in journals in the United States and Europe, especially Britain. Unsurprisingly, given the heavy teaching loads borne by academics in language departments, there are more articles than books published. The level of production is nonetheless considerable.¹² It may appear paradoxical that in publishing in English and

¹² For the 2000–2009 period, we have been able to identify more than a hundred book chapters and articles on twentieth century French literature. Among the books that have appeared, we can note: Alistair Rolls, *The Flight of the Angels: Intertextuality in Four Novels by Boris Vian*, Amsterdam & Atlanta, Rodopi, 1999; Agnès Hafez-Ergaut, *Le Vertige du vide : Huysmans, Céline, Sartre*, Lewiston, Edwin Mellen Press, 2000; Greg Hainge, *Capitalism and Schizophrenia in the Later Novels of Louis-Ferdinand Céline; D'un ... l'autre*, New York, Peter Lang, 2001; Jacqueline Dutton, *Le Chercheur d'or et d'ailleurs : L'Utopie de J.M.G. Le Clézio*, Paris, L'Harmattan, 2003; Hélène Jacomard, *Lire le sida : témoignages au féminin*, Bern, Peter Lang, 2004; Jennifer Hatte, *La Langue secrète de Jean Cocteau : la mythologie personnelle du poète et l'histoire cachée des Enfants terribles*, Oxford/Bern, Peter Lang, Modern French Identities Series, 2007. We can also note James Grieve's translation of *À l'ombre des*

outside of France, Australian researchers in contemporary French literature seldom dialogue directly with their French colleagues; but perhaps their goal is less to explain their literature to the French themselves than to share a reading of that literature with other cultures. In general, Australians have excellent personal and professional relations with their French colleagues: the number of jointly supervised theses (under the *co-tutelle* system) is growing, as is the number of staff exchanges in both directions.

Australia boasts two quality journals devoted entirely to the study of French culture, and both offer an important place to the literature of the twentieth century. Both were founded in 1964, the *Australian Journal of French Studies* at Monash University in Melbourne, and *Essays in French Literature* in Perth, at the University of Western Australia. The first appears three times a year, the second, more voluminous, annually. In line with the shift evoked earlier, the latter changed its name in 2008, to become *Essays in French Literature and Culture*—‘to reflect the evolution of research in French and Francophone studies’ as the website explains.¹³ Indeed, the call for contributions makes quite explicit the hope to attract, as well as work in literature, studies in *francophonie* and on intellectual and cultural history, and there is a particular emphasis on comparative perspectives.

Both journals have a policy of openness in respect to their content and their contributors. The editorial committees include both local and international experts, with correspondents in North America as well as Europe. In the past ten years the percentage of articles coming from abroad has been between 60% and 70% for both. The geographical spread of authors is very diverse. In the case of *AJFS*, for example, the authors come from fourteen different countries; and they represent twenty American, and twenty British and French universities.

jeunes filles en fleur, for the new translation of Proust’s *À la recherche du temps perdu* de Proust edited by Christopher Prendergast: James Grieve (trans.), *In the Shadow of Young Girls in Flower*, London, Penguin Books, 2003. Colin Nettelbeck’s *Dancing with de Beauvoir: Jazz and the French*, Melbourne, Melbourne University Publishing, 2004 contains a significant chapter on the impact of jazz on literature.

¹³ <http://www.european.uwa.edu.au/about/research/essays>

See also the site of the *Australian Journal of French Studies* :
<http://www.arts.monash.edu.au/french/ajfs/>

Until 2008, *Essays in French Literature* was very eclectic, gathering a great diversity of articles. Thus, for example, the 2006 number contained, among others, articles on Diderot, l'abbé Prévost, Maryse Condé, *beur* writing, Céline, Camus, Gisèle Pineau et Amélie Nothomb. Henceforth, however, each number will have a thematic section and a general section. In this respect, the policy of *AJFS* seems to have been more balanced, and for a long time half the numbers have been devoted to a single theme or author. Since 2002, two out of three numbers have been thematic. The proportion of articles devoted to twentieth century French literature is similar in both journals: around 30% over the last ten years. That is an average, which does not correspond to any deliberate choice, except for some of the *AJFS* special numbers (Queneau, sexuality, *noir* in film and fiction). The list of authors studied indicates broad coverage of this research field, especially in relation to the novel and, to a lesser extent, poetry. The most obvious gap is in theatre: although a few Australian researchers maintain an interest in Beckett or in given plays by Camus or Sartre, the theatrical tradition of twentieth century France is largely absent from the work published in our two journals.

One of the advantages of the opening-up of the journals to overseas contributions—beyond the healthy diversity of perspectives and approaches—is that it helps Australian researchers enlarge their own knowledge of the field. It is largely through foreign researchers that our academics have discovered or have learned to know better the work of such writers as Pierre Bergounioux, Catherine Cusset, Régine Detambel and Lorette Nobécourt. It might be objected that such benefits are only theoretical, given the small number of Australian subscribers to the journals, but nobody would question the vitality of these organs, or their importance in maintaining a culture of literary research in the country. As for their impact beyond Australia, the large number of contributions coming from diverse countries across the world speaks for its significance. The digitising of *Essays in French Literature and Culture*—already in train, and which will include past numbers—promises increased outreach. The *Australian Journal of French Studies* has been available in electronic form since 2005.

What conclusions can we draw from this analysis? It is clear that, collectively, Australia can still count itself as a presence in contemporary French cultural studies, and in the twentieth century field in particular. The productivity of many researchers is both prolific and original, and their work

has international impact. Many receive invitations to participate in conferences across the world, and to teach in foreign universities. The quality and reputation of the two major journals are very sound. However, in French, as in other languages, researchers are critically underfunded, and their work is sustained at the price of a constant struggle against the weight of teaching duties that are increasingly focussed on the transmission of basic linguistic skills. The Australian community of scholars specialising in contemporary French culture is shrinking at an alarming rate. It is unlikely to disappear altogether in the foreseeable future, but we must wonder whether its current health is sustainable, and whether or how long it will be able to continue to make its voice heard internationally.

The gravest and most immediate danger is not in the area of research *per se*, but rather in the growing disconnection between teaching and research. Australian universities have practically stopped forming future researchers in contemporary French literature. It is not a straightforward matter to attribute responsibility for this situation or to clarify the different roles of government, individual universities or the academics themselves: but the consequences are, alas, perfectly clear. Without urgent and well planned action, two or three generations will see the completion of erosion that we have documented since the 1975 Kirsop report. If, despite all, teaching and research in contemporary French literature end up surviving, it will be in a dramatically reduced number of institutions, under the direction of imported academics.

It would be a sad ending to a fine story.¹⁴

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¹⁴ Since the writing of this paper, two positive events have occurred that mitigate its pessimism. Firstly, languages and cultures academics across the country have taken the initiative to bolster their influence through the creation of a peak national body, LCNAU (The Languages and Cultures Network of Australian Universities), which explicitly seeks to protect the teaching-research nexus. Secondly, French scholars in Melbourne have created a Forum francophone de recherche à Melbourne (FFRAME), which gathers colleagues from Monash University, the University of Melbourne, and the recently re-established French program at La Trobe University.

APPENDICES

Twentieth Century French Literature in Australian Universities

1. Texts or authors named in teaching programs in Australian universities

Emile Ajar, *La Vie devant soi*; Jean Anouilh *Antigone*; Guillaume Apollinaire; Brigitte Aubert, *La Mort des bois*; Simone de Beauvoir; Frédéric Beigbeder; Albert Camus, *L'Étranger*, *La Femme adultère*, *Caligula*, *Les Justes*, *Lettres à un ami allemand*; Louis Ferdinand Céline, *Voyage au bout de la nuit*; Blaise

Cendrars, *Moravagine*; René Char; Chantal Chawaf, *Retable*; Colette; Marie Darrieussecq, *Truismes*; Philippe Djian, *37^e le matin*; Marguerite Duras; Paul Éluard; Annie Ernaux, *La Place*, *Une femme*; Pierrette Fleutiaux, *Histoire du tableau*; André Gide, *L'Immoraliste*; Franz Olivier Giesbert, *L'Affreux*; Hervé Guibert, *Le Protocole compassionnel*, *L'Homme au chapeau rouge*; Michel Houellebecq; Jean Claude Izzo, *Total Cheops*; Jeune Minuit; Jean-Marie Le Clézio; André Malraux; François Mauriac; Félicien Marceau, *L'Œuf*; Henri Michaux, *Face aux verrous*; Patrick Modiano, *La Place de l'Étoile*, *Dora Bruder*; Amélie Nothomb, *Le Sabotage amoureux*, *Stupeur et tremblements*; Oulipo; Marcel Pagnol, *La Gloire de mon père*; Daniel Pennac, *Messieurs les enfants*; Georges Perec, *W ou le souvenir d'enfance*; Jacques Prévert; Marcel Proust, *Un amour de Swann*; Raymond Queneau, *Zazie dans le métro*; Yasmina Reza, *Art*; Jules Romains, *Knock ou le triomphe de la médecine*; Françoise Sagan, *Bonjour Tristesse*; Saint-John Perse; Alain Robbe-Grillet, *Un trou rouge entre les pavés disjoints*; Lydie Salvayre, *Puissance des mouches*; Nathalie Sarraute, *Enfance*; Jean-Paul Sartre; Eric-Emmanuel Schmitt, *Petits drames conjugaux*; Jean Tardieu, *La Comédie du drame*; Michel Tournier, *Le Roi des Aulnes*, *Gaspard*, *Melchior et Balthazar*; Valérie Valère, *Le Pavillon des enfants fous*.

2. Authors in research programs and publications of Australian researchers

Guillaume Apollinaire (twice); Simone de Beauvoir; Samuel Beckett (4 times); Azouz Bégag; Jean-Luc Benoziglio; Yves Bonnefoy; Nina Bouraoui; Louis Braquier; Albert Camus (6 times); Frédéric Cathala; Louis Ferdinand Céline (8 times); René Char; Georges-Emmanuel Clancier; Claude Michel Cluny; Jean Cocteau (3 times); Colette (4 times); Albert Cossery; Marie Darrieussecq; Robert Desnos; Philippe Djian; Serge Doubrovsky; Marguerite Duras (6 times); Jean Echenoz; Annie Ernaux (twice); Claire Etcherelli; Henri Fauconnier; Jean Genet (twice); André Gide; Jean Giono; Hervé Guibert; Michel Houellebecq; Marie-Thérèse Humbert; Marie Krysinka; Linda Lê (5 times); Jean-Marie Le Clézio (6 times); Michel Leiris (twice); Andreï Makine; Léo Malet; Jean-Patrick Manchette; André Malraux (twice); Annie Mignard; Patrick Modiano; Paul Morand; Amélie Nothomb (twice); Daniel Pennac; Georges Perec; Francis Ponge; Catherine Pozzi; Marcel Proust (twice); Raymond Queneau (7 times); Nathalie Sarraute; Jean-Paul Sartre (5 times); André Suarès; Michel Tournier; Valérie Valère; Paul Valéry; Fred Vargas; Boris Vian (6 times); Marguerite Yourcenar.

3. Authors treated in *Essays in French Literature (and Culture)* and the *Australian Journal of French Studies* since 2000

David B(eauchard); Samuel Beckett; Pierre Bergounioux; Louis Braquier; Albert Camus (twice); Louis Ferdinand Céline (4 times); René Char (twice); Colette; Catherine Cusset; Didier Daeninckx; Marie Darrieussecq; Charlotte Delbo; Robert Desnos; Lucette Desvignes; Régine Detambel; Roland Dorgelès; Serge Doubrovsky (twice); Marguerite Duras (twice); Annie Ernaux; Hervé Guibert; Julien Gracq; Michel Houellebecq; Nancy Huston; Jean Claude Izzo; Sarah Kofman; Jean-Marie Le Clézio (twice); Pierre MacOrlan; Andreï Makine; Jean-Patrick Manchette; François Mauriac; Henri Michaux (twice); Catherine Millet; Patrick Modiano; Paul Morand; Lorette Nobécourt; Amélie Nothomb; Georges Perec; Marcel Proust; Raymond Queneau; Jean-Paul Sartre; Georges Simenon; Paul Valéry (twice); Boris Vian (twice); Marguerite Yourcenar.